

JUL 22 1921

THE A.P. SHOWMAN

THIS press sheet contains long and short news and feature stories, exploitation suggestions and advertising and production cuts to help you put over this production in newspapers, on billboards and in your own lobby advertising. Stereotypes of the cuts, together with all accessories, are for sale in Associated Producers branches everywhere. Clip and paste the stories that you know will appeal to the motion picture editors of the newspaper with which you deal.

MACK SENNETT

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presents

"HARD KNOCKS AND LOVE TAPS"

A Two Part Comedy Feature
Directed by Roy Del Ruth

Supervised by Mack Sennett
An Associated Producers Production

TRUE LOVE FINDS PATH ROCKY, IN THIS COMEDY

Bitter Rivals Battle For Hand of Village Belle,
In Sennett's Newest Two-Part
Button Busting Feature

(Synopsis)

The action opens in the lobby of the town's principal (and only) hotel. There are gathered what in urban life would be called "the lounge lizards" of the community, only in this case they are the village types—and they're all there till the proprietor turns them out in order to turn his undivided attention to pretty Charlotte Mineau whose husband, according to the story, went away gallantly to the war. James Finlayson is the hotel owner and seems to be progressing fairly well with his suit filed passionately in the belief that the husband of his charmer has become a martyr to his country. A letter is brought to Finlayson announcing the arrival of the expected new school master, Murray, but he doesn't dream that this pedagogue will ever become his hated rival for the hand and heart of Charlotte.

The train bearing the "professor" to the scenes of his tragic troubles isn't permitted to arrive peacefully at the station because that sort of thing is never done in a Sennett arrangement of affairs. Murray alights from the train amid a shower of baggage that was sent skywards when the locomotive hit a baggage wagon standing inconveniently on the tracks. Murray takes a room at the hotel where he recognizes in Charlotte an old sweetheart of his. This gives James no pleasure at all.

A sub-romance is then revealed between the village heavyweight and pretty Kathryn. This love affair is no more permitted to proceed peacefully than is the romance of Murray vs. Finlayson and Charlotte. In the case of Kathryn and her adventures with Cupid, there occurs an explosion as one of the items of her embarrassment and many other things besides to shake the peace of her fair country life.

But that's nothing to what happens to Professor Murray when he opens school at 9 A. M. Something a little short of a cataclysm and a little worse than an earthquake and volcanic eruption is the nature of his reception at the hands of his loving scholars, headed by Billy Armstrong. The only bird of peace that is seen in this situation is a large, ambitious ostrich sent C. O. D. to the learned man from a distant admirer.

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In spite of his repeated denials of the rumor, the public press continues to assert, sometimes in extended articles and sometimes in microscopical notes that only the "fans" read, that Mack Sennett has or will soon cease to make comedies. The fact that the producer of "Mickey" has announced his intention of devoting time, energy, studio equipment and much money to the development of picture-plots of melodramatic or serious dramatic purport, has, it is believed, inspired these rumors concerning the abandonment

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THE CAST

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James Finlayson His Rival, the Hotel Proprietor
Charlotte Mineau The Girl in the Case
Albert Cooke All Things to All Men
Billy Armstrong The Village Terror
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Enrolled in the cast that will present Mack Sennett's latest two-reel comedy, which will be seen at the Theatre and is distributed by Associated Producers, is dainty Kathryn McGuire. She has one of the leading parts and plays it with animation and grace. Miss McGuire is another of "those Sennett girls" to make good. Recently she was given the part of the leading feminine player in a six-reel melodramatic production to be put forth in the near future by Mack Sennett and the Associated Producers, Inc. She developed her gifts of acting from a humble beginning—among the bevy of bathing beauties of the Sennett organization. Just two years before the camera and already booked for featured honors in not for stardom! Miss McGuire was a student at the Hollywood high school when fate deflected her talents from erudition to the wholesome and healthful entertainment of Sennett comedy productions.

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There are both of 'em in this latest Mack Sennett burst of comedy speed—hard knocks and love taps. The title was well chosen as will be proven by those that witness "Hard Knocks and Love Taps" at the Theatre where it comes from the distributing hands of Associated Producers, Inc.

The hard knocks are more in evidence than the love taps, however, which makes the plot move with such a deal of speed and with so many bangs that it is more like an eight-cylinder road-runner "busting" the county road regulations and backfiring so that everyone will know it.

Incidentally "Hard Knocks and Love Taps" is one of the last of the Sennett comedies in which Charles Murray, veteran comedian, took a part prior to his defection from the screen to the vaudeville stage, temporarily.

Murray plays the role of a school master upon whose devoted head it is proposed by an unruly bunch of rural scholars, including William Armstrong, "Fatty" Loback and Kalla Pasha, to visit the evidence of their scorn for learning and those that would cultivate it.

Of course the schoolmaster falls in love, after he has subdued his tormentors. His rival is James Finlayson, and as an antagonist he is staged

MACK SENNETT PRESENTS

"HARD KNOCKS-LOVE TAPS"

The King of Comedy Gives His Latest Two-Act Fun Feature A Cast of Celebrated Laugh Makers

(Advance Review)

"Billy" Armstrong belongs to the comedy school that produced Charlie Chaplin, Billy Reeves and other celebrities now of the stage and screen but formerly London music hall artists. "Indeed," says Mr. Armstrong, "it was Charlie Chaplin that brought me to this country shortly after the hero of 'Tillie's Punctured Romance' and 'The Kid' had joined the Mack Sennett comedy forces some years ago." Armstrong plays one of the leading roles in "Hard Knocks and Love Taps" which is booked by Associated Producers for the theatre.

Charlie Murray plays the part of a schoolmaster; Billy Armstrong is a sort of town disgrace and the twain divide the hard knocks with which not only the title but the plot is invested by Roy Del Ruth, the Mack Sennett director who concocted most of the damage, assault and battery and hilarity of the piece.

"It's lucky for me," says Armstrong, "that I had good training in 'bump' with Fred Karno's London shows." When you see how the comedian is ejected from a country barn-dance and how often, you will appreciate, he claims, the fact that a motion picture life isn't the light, airy, butterfly existence it is painted in the imaginations of those that think they'd "love to go into the movies." But no harm is done to the anatomy of Billy, who urges that as wide publicity as possible be given to his statement that nobody doubles for him. "When you see me coming through the door and landing on my left—or is it my right?—ear, you'll know it is Billy Armstrong that's taking the bumps and no paid hireling."

"Hard Knocks and Love Taps" was selected as the most significant title for this Mack Sennett attack on the strongholds of mournfulness. It is a double-barrelled assault and as engaging, it is said, as a fire-works exhibition and a circus plus a dash of feminine beauty to give it piquant charm.

A cast that has historic value will present this two-reel masterpiece. Charles Murray, James Finlayson, Charlotte Mineau, Albert Cooke, Billy Armstrong, Kalla Pasha, "Fatty" Loback and, last but not least, Kathryn McGuire, of Mack Sennett's famed Beauty contingent, are some of those appearing in important enrollments. The picture was directed by Roy Del Ruth who is, according to the Comedy King himself, the liveliest concocter of trouble that ever devised thrills and excitement for two-reel celluloid complications.

"Hard Knocks and Love Taps" is being distributed by Associated Producers, Inc.

EXPLOITATION IDEAS

In connection with showing

"HARD KNOCKS AND LOVE TAPS"

If the nature of the picture on the same program permits have a barn dance, Virginia reel or some similar square dance as the prologue. If this is not practical, a rural school room scene with the kiddies singing "School Days" or some other appropriate song, would make an interesting prologue.

Get one of the old-time punching machines which are still to be found in the penny arcades—the ones which are supposed to register the poundage of your punch. Place this in the lobby of the theatre—it will attract considerable attention—and permit your patrons to punch it gratis. At the side of the scale, where the poundage of the blow is shown, attach cards reading thus: on top, at the point which indicates that a heavy blow has been struck, the words: "HARD KNOCKS." At the bottom of the scale, where it indicates a puny punch, the words: "LOVE TAPS." And in between these two placards: "AND."

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FAMOUS CAST FEATURED

A summary of the extravagant characters that people the plot of Mack Sennett's latest two-reel hilarity, "Hard Knocks and Love Taps" is proof of the hearty fun that awaits picture-patrons at the Theatre where the Associated Producers has booked the piece beginning.

A new school teacher begins his troubles at the rural school house where no woman ever taught for the reason that it wasn't a safe place, even for a stevedore. Charlie Murray is that schoolmaster. A country hotel proprietor is James Finlayson, and to the "professor" for the hand



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Bitter Rivals Battle For Hand of Village Belle,
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The action opens in the lobby of the town's principal (and only) hotel. There are gathered what in urban life would be called "the lounge lizards" of the community, only in this case they are the village types—and they're all there till the proprietor turns them out in order to turn his undivided attention to pretty Charlotte Mineau whose husband, according to the story, went away gallantly to the war. James Finlayson is the hotel owner and seems to be progressing fairly well with his suit husband of his charmer has become a martyr to his country. A letter is brought to Finlayson announcing the arrival of the expected new school master, Murray, but he doesn't dream that this pedagogue will ever become his hated rival for the hand and heart of Charlotte.

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"Nothing," says Mr. Sennett, "could be further from the truth. It is true that I propose to follow Mabel Normand in 'Molly O' with other pretentious dramatic and melodramatic offerings, but I shall never abandon a field that has hitherto been so remunerative, pleasant and fraught with public service."

It is pointed out that Mr. Sennett's most eloquent refutation of the unfounded rumor is the release, through Associated Producers of "Hard Knocks and Love Taps" which is claimed to be one of the most hilariously comical productions that have ever emanated from the fertile inventiveness of the Comedy King. It will be seen here at the Theatre.



Scene from Mack Sennett's
"Hard Knocks and Love Taps"

Ask For No. A. 1.

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Of course the schoolmaster falls in love, after he has subdued his tormentors. His rival is James Finlayson and an impromptu fight is staged at a country dance, in which it is hoped to learn which of the twain is really fittest for the fair. The fight ends in a draw as it ought to, because as each knocks the other out, there isn't any decision possible nor necessary. The adored one's first husband "turns up," and Charlotte (it's Miss Mineau that plays the village belle), knows the law well enough to return to him—which is where the love taps come in. Also there is romance in the presence of Kathryn McGuire who is another village belle and the "teacher's pet."

In the course of the action of the story there are crowded more startling "gags," unexpected meetings, explosions, riots and huge humor than would suffice to outfit a dozen two-reel comedies of more than average entertainment value.

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Scene from Mack Sennett's
"Hard Knocks and Love Taps"

Ask For No. A. 2.

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